

THE SAMMELBAND FLYLEAF

Nº 4 - 1 OCTOBER 2024

BOOKS IN NEW CONTEXTS: UPPSALA EVENT

The tenth meeting of the Sammelband 15-16 network took place in Uppsala from 12-14 September 2024. The event, organised by Peter Sjökvist, centred international and transnational themes. It featured the analysis of Sammelbände formed of editions from diverse geographic origins, of the movement of books between different countries and of the circulation of copies. Special emphasis was laid on the theme of spoliation: a significant part of Uppsala's oldest printed collections initially came from libraries seized in Poland, Germany and Denmark during the Thirty Years' War in the first half of the seventeenth century. The event included a visit of the rare book collections of the library, and some of the sessions included items that were later presented to the participants as part of the hands-on sessions that were organised on the final two days of the event.

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SAN DANIELE DEL FRIULI

The Sammelband event hosted by the University of Udine at the *Biblioteca Guarneriana* in San Daniele del Friuli will take place from 10 to 12 April 2025. The library was built around the collections of the humanist Guarnerio d'Artegna (1410-1466) and of archbishop Giusto Fontanini (1666-1736). Housed in the Renaissance building of the Town Hall, it holds 600 manuscripts and more than 12,000 printed books, among which 84 incunabula and 700 sixteenth-century editions.

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BOOKS IN NEW CONTEXTS: UPPSALA EVENT

The director of the library, **Johanna Hanssen**, opened the event with a word of welcome before proceedings began in earnest with a first session devoted to Polish books in Uppsala University Library. **Peter Sköjkvist** examined the history of the looted books in the library. Founded some time later than the university in a building which no longer survives, it was initially made of books confiscated from religious collections, a deposed monarch, and donations. Riga Jesuit library was added after it was seized by the Swedes as were Jesuit collections from Broniewo and Frombork. As the Thirty Years' War progressed, so the looting of books became more organised. However, under Queen Christina newly plundered collections were often diverted either to fill her own library or by other important noblemen – though some of these collections finally also arrived in Uppsala later through donation.

Identification of these provenances is an ongoing project often rendered difficult in the case of *Sammelbände*, as is shown by the case of books from Poznan. Old registers often only recorded the first item, and the first title page is the only one with a provenance inscription. Books were often rebound before arriving and once they entered the collection in Uppsala, but most are intact. In all about 30,000 books in the library are thought to have been looted.

Anna Katarina Richter and **Rita Schlusemann** presented the case of one of the early literary best-sellers, *Griseldis*. The *Griseldis*'s story featured in Boccaccio and Petrarch before going through at least 561 editions before 1800 (mainly in Italy, Germany and France). The northern European tradition is at the heart of their current project. They analysed how the work was reframed with other texts, either bound with in *Sammelbände* or inserted in the same editions by publishers who created multi-text units. They looked at both manuscript compilations (some from earlier editions) as well as printed items. Understanding the reframing of *Griseldis* shows how readers and booksellers contextualised the story.

Jakub Łukaszewski examined the *Sammelbände* from the collection of Andrzej Frycz Modrzewski (1503-1572). Of noble descent, Modrzewski went to the court of Jan Laski the younger, before going west, travelling through Europe, and in particular to Leuven. He converted to Protestantism and became an important author and was influenced by Calvin.



Analysing the volumes in Uppsala University library.

His private library was dispersed, so recognising his books is a difficult task, helped by the use of the inscription “Fricij” or “Sum Fricij” but this was not systematically used. Now 46 editions in 25 volumes are known, but this is a very incomplete reconstruction. 30 of the 46 are preserved in Sammelbände. Their survival in their original bindings allows us to understand how and often where Modrzewski bought and used his books. Some beautiful Leuven bindings that contained the forbidden books of Ramus, amongst others, survived despite being integrated into the Jesuit library and do not seem to have been added to the forbidden section. These volumes are now in Uppsala and a few of them were examined during the hands-on session.

The following session was devoted to the Dutch connection. **Alex Alsemgeest** looked into the presence of Dutch Sammelbände in Swedish collections. He paid particular attention to a Sammelband of sixteenth-century grammatical works from the Domkyrkobiblioteket in Strängnäs. However, he also adopted a wider approach by analysing available data from the STCN. He noted that there are almost 5000 records of Dutch books in Swedish collections, though they mainly date to the second half of the seventeenth century. He showed how the STCN could be used to find Sammelbände thanks to the presence of a semicolon as an indicator of different items. He concluded by drawing a parallel with items wrapped in with letters—often printed ephemera added to the letter, including illustrated material that formed a coherent whole in much the same way as a Sammelband.

Katell Lavéant presented the case of Jacob Buyck’s Sammelbände. His was a tale of enforced book movement in a time of religious discord. Jacob Buyck (1545-1599) of Amsterdam, became a parish priest after studying in Leuven. His Catholicism forced him to leave for Emmerich in 1578, where he stayed until his death in 1599. His library had over 1000 titles, 85% of which still survive. His catalogue, created in 1575 and updated until 1589, tells us much about his practices of acquisition and Sammelband creation. The collection is mainly one of Catholic theology, mostly in Latin. Some of his books were destroyed by Protestants, probably while he travelled between Leuven and Amsterdam. She noted that around 10 to 15% of his Sammelbände contain items that were printed in different regions.

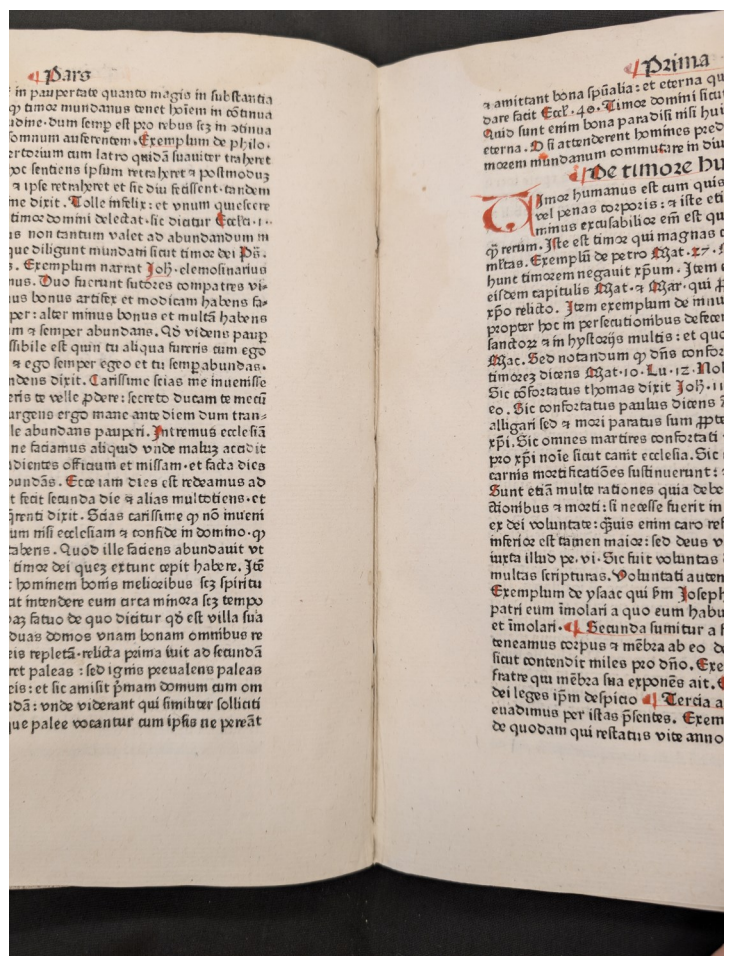


Some of the participants in front of Leufstabruk country house

Sanne Steen continued the Dutch theme by looking into how Sammelbände can tell us something of the reception of Erasmus's publications. The Erasmus collection in Rotterdam is a library of books by and about Erasmus with a particular focus on first editions. The collection is recently formed – in 1868 it was given its own distinct identity, but it was only in the second quarter of the twentieth century that it grew considerably with around 3000 heritage items. The collection's Sammelbände do not all seem to have been formed in the same manner. A combination of purposes can explain their existence and their analysis tells us a lot about the reception history of the works. They include diverse themes and authors but often with continuous marks of reading throughout that allow us to understand how they were read. The associations made by readers is shown by that fact that in one case the same two texts by Erasmus are bound together on four different occasion. This connection is particularly interesting as these are different editions with different publishers from different cities.

During the final session of the first day, **Christine Chevalier-Boyer**, presented the case of an edition of Humbert de Romans's *De dono timoris*, published in Ulm by Johann Zainer between 1478 and 1481. Because this text was relatively short, it was not a book meant to be kept alone, and it was often bound with other texts by Albertus Magnus or other Dominican authors, other texts published by Zainer, or other texts published by German printers. **Malcolm Walsby** complemented this presentation by showing details of a printed and a manuscript copy of this work kept at Uppsala Library to analyse how the imprint was previously bound in a Sammelband.

The second day opened with a session entitled 'Beyond the sixteenth century', that looked at how Sammelbände could be transformed over time. **Ester Camila Peric** shared her experience of reconstructing lost Sammelbände as she reanalysed the collections of the ecclesiastical libraries of Udine. This has led to the discovery of 25 unrecorded incunabula – often because they were part of Sammelbände that were either not identified or incompletely described. The research has helped to identify destroyed Sammelbände. Reconstructing the volumes allows us to extend provenance information to a greater number of copies. Pressmarks can help to find items that have been separated, but this is not a trustworthy guide. Rebound or restored bindings are a better clue, as are newer pressmarks. She argued that the presence in the same Sammelbände of different items can lead to a better understanding of production and publication and a more precise dating of incunabula.



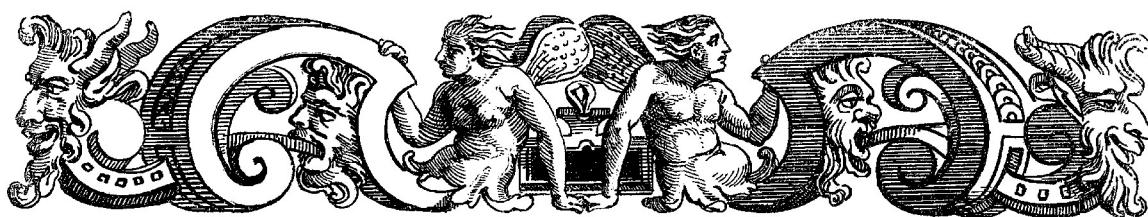
The sewing of the Uppsala copy of Johann Zainer's edition of Humbert de Romans's *De dono timoris* (Ulm, ca 1480).

Morten Schneider looked at how Gabriel Naudé dealt with *Sammelbände* in the early seventeenth century. Naudé was cardinal Mazarin's librarian, but also a pamphleteer and a collector of polemical material. His *Advis*, published in 1627, referred to creating *Sammelbände* – asserting that one should collect short and unbound works, to avoid leaving out important works, and compares them to bees that have intelligence in their multiplicity. He also suggests how they should be organised. For Naudé such volumes could be used as a way of impressing visitors with the collector's prowess. The *Sammelbände* unlock the epistemic value of the works and give more accessibility to the knowledge they contain. The surviving Naudé *Sammelbände* are all bound in similar fashion and emphasise his agency. He argued that through his collecting, he wished to make the volumes more than the sum of their parts.



Ester Camilla Peric analyses a *Sammelband* in Uppsala.

The final paper was given by **Alessia Giachery** who analysed the *Sammelbände* of Apostolo Zeno (1668-1750). Zeno was a journalist, librettist, and poet who lived not just in Italy but also in Vienna (1718-1731) and amassed an considerable library with numerous *Sammelbände*. He bequeathed his library to one of the largest Venetian convents: the *Collegio del Santissimo Rosario*, a Dominican convent with a library of 30 000 volumes open to scholars beyond the order. Zeno's collection has its own catalogue with bibliographical notes in his own hand. He recorded a number of 'miscellanees' with references to the pressmarks in the catalogue. Their binding is generally very simple with simple parchment covers in which he often arranged items thematically.



After all the papers in the traditional part of the colloquium had been given, Friday afternoon was dedicated to the analysis of different Sammelbände selected from the Uppsala University Library collections. A volume was handed to the participants broken up in groups of two and they examined the volume to answer the basic questions that help us understand why a Sammelband was put together, who was behind the creation of the volume, where it was made, and how it had been used and changed over the subsequent centuries. The particular nature of the Uppsala collection with many volumes from countries in the Baltic Sea region made this a very international session with many types of Sammelbände that had not hitherto been analysed by project members.



Some of the volumes with provenances that come from the Jesuit Library in Riga

The result was a fascinating series of exchanges on different aspects of the Sammelbände. Some of the volumes had very prestigious previous owners, with one provenance indicating that the book came from the collection of Nicolaus Copernicus (1473-1543), before passing on to the chapter library of the cathedral Frombork from where it was taken to Uppsala during the Thirty Year's War. Other Sammelbände were initially less impressive, but in reality no less extraordinary. A case in point was the small in-octavo volume made from different sixteenth-century German editions published primarily for the student market with works by Cicero and a compilation by Georg Fabricius of Chemnitz (1516-1571). The volume, bound in a classic blind-tooled pigskin, was easy to interpret as a tool to perfect a young student's Latin, but the annotations and other signs of interaction told an interesting story. A staunch protestant, Fabricius's name had dutifully been erased from the title page. The second item had been published in Leipzig, which became a Protestant city in 1539, and the place name had been rendered illegible by the books possessor. Erasing the place name as well as the author in a book that had nothing to do with religion, shows the keen Catholic faith of the owner. And yet, this did not stop him from keeping the book and in fact we know that he used the book intensively, underling text, but also adding numerous small drawings with his quill to illustrate the work...



A few examples of the drawings in Sammelband Sript. Lat. (Cicero) 13

The final day was spent in the library of Leufstabruk, preserved in an eighteenth-century country house owned and curated by Uppsala University. One of Sweden's best-preserved cultural treasures, the collection was created by the ironmaster and entomologist Charles De Geer (1720–1778) and his son the politician Charles De Geer (1747–1805). In particular, it contains a great number of forbidden and controversial books in French as well as many books of Dutch origin. Presentations by **Alex Alsemgeest**, **Ann-Marie Hansen** and **Peter Sköjkvist**, brought different aspects of the collection to the fore and participants were able to spend some time examining various items from the collection—an enjoyable way of finishing a stimulating event!



A SAMMELBAND BIBLIOGRAPHY

NEW ENTRIES



Bone, Gavin. ‘Extant Manuscripts Printed by Wynkyn de Worde with Notes on the Owner, Roger Thorney’, *The Library*, 4th series 12 (1931), 284-306.

« This article, renowned for the quality of its bibliographical analysis, looks at a fifteenth-century manuscript copy of John Lydgate’s *Siege of Thebes* kept in the library of St. John’s College, Oxford which is preserved as part of a hybrid Sammelband. The volume was owned by the a merchant of the late fifteenth century in what the author of the study terms an *omnibus-book*. The Sammelband also contained three incunable editions by Caxton which bear the same red margins as the manuscript. The text of the manuscript was later printed by Wynkyn de Worde in around 1500—an edition known only today in a single imperfect copy preserved in the British Library. »

Fogolin, Elena. ‘Incunabula Printed at Rome in the Universitätsbibliothek Erlangen-Nürnberg: Early Provenances and Miscellaneous Volumes’, *Gutenberg Jahrbuch*, 99 (2024), 116-133.

« A discrepancy often exists between the incunabula recorded in online repertories such as GW and ISTC and the actual books held in libraries: unrecorded copies might be hidden in Sammelbände and have not been identified as independent units, especially when undated and unsigned. The author gives an overview of the incunabula printed in Rome that are today preserved in the Erlangen-Nürnberg UB, identifying previously unknown copies and describing their early provenances. Among the copies described are Sammelbände containing several Roman editions, sometimes bound together with contemporary German imprints. The composition of these volumes, together with their early provenances (mostly monastic) and their bindings dating to the fifteenth century, testify to the circumstances of the trade and circulation of these texts, which were likely pre-assembled in Italy and later bound, read and finally preserved in Germany. »

Gillespie, Alexandra. ‘Poets, Printers, and Early English Sammelbände’, *Huntington Library Quarterly*, 67 (2004), 189-214.

« Modern students of early Tudor literature only rarely encounter extant Sammelbände, most of which were disbound in the nineteenth century. Yet printed editions of works by (or ascribed to) Geoffrey Chaucer, John Lydgate, Richard Rolle, Margery Kempe, Stephen Hawes, John Skelton, and writers involved in Tudor religious controversy from John Wycliffe to William Tyndale may all be traced to such composite volumes. In “Poets, Printers, and Early English Sammelbände,” Alexandra Gillespie describes material and circumstantial evidence—bindings and rebindings, soiling and annotation, court cases and poems—for a large number of English Sammelbände compiled between 1476 and about 1550. The composition of these volumes reveals a principle of adaptability that is a key aspect of textual production in the early Tudor period. »

Keener, Andrew S. 'Printed Plays and Polyglot Books: The Multilingual Textures of Early Modern English Drama'. *The Papers of the Bibliographical Society of America*, 112 (2018), 481–511.

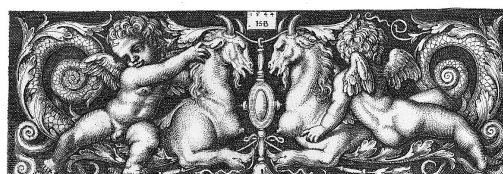
« Among the examples of cosmopolitan vernaculars across multilingual publications and works of drama on which this article focuses, the last concerns early modern Sammelbände, and their potential for reconstructing the circulation and reception of English drama. Particular consideration is given to a Sammelband once owned by Gabriel Harvey, which combines an Italian grammar and several Latin and Italian playbooks, and which is now disbound into individual items held separately at the Folger Shakespeare Library, Harvard's Houghton Library and the Huntington Library. The contents of the volume reflect Harvey's personal preferences as well as the language-learning practices of the time. Marginalia in the volume also provide information about its original makeup, which might have included a copy of an Italian-English dictionary, attesting to a combined practice of vernacular language study and dramatic reading. »

Knight, Jeffrey Todd. 'Curatorial Readings: George Herbert's *the Temple*, Quintus Curtius, and their Context'. *The Huntington Library Quarterly*, 74 (2011), 575–598.

« This article reconstructs a seventeenth-century Sammelband (now partially lost) containing printed copies of George Herbert's *The Temple* and John Brende's military biography, *The historie of Quintus Curtius*. The two works were preserved and consulted together in the same binding by members of the Egerton family, custodians of the famous Bridgewater Library. Examining annotations by Egerton readers in copies of the works located elsewhere in the collection, Knight reveals the intellectual utility of such an unlikely bound compilation. Moving to the text of *The Temple* itself, he argues that Herbert modeled the conjunction of "poetry" and "policy" in his verse. »

Lerer, Seth. 'Medieval Literature and Early Modern Readers: Cambridge University Library Sel. 5.51—5.63.' *The Papers of the Bibliographical Society of America*, 97, (2003), 311–32.

« This article explores the concept of Sammelbände as valuable sources for learning how early printed books were read and used. The case study is a group of English quartos that passed into the Cambridge University Library from the collection of John Moore (shelfmarks Sel. 5.51 to 5.63). Disbound in the nineteenth century, they were once part of Sammelband. The author analyses the contents of the volume (mainly instructional works, but with a specific Catholic taste and even recusancy), identifies its earliest known owners and readers (members of a Doe family, especially young boys who heavily annotated the book in the early seventeenth century) and finally explains the broader literary and historical contexts for its assembly and reception in post-Reformation England. »



INTRODUCING PROJECT MEMBERS

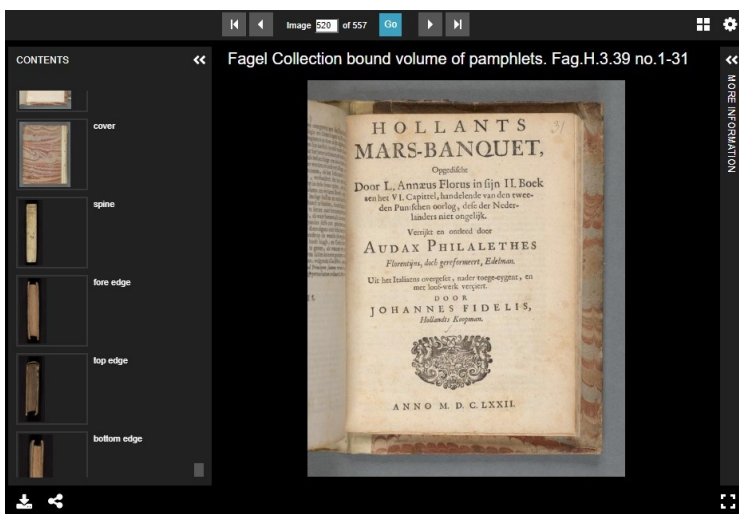
ANN-MARIE HANSEN

My name is Ann-Marie Hansen and I work in the Department of Research Collections at the Library of Trinity College Dublin where I am responsible for overseeing the 'Unlocking the Fagel Collection' project.

I have been interested by Sammelbände ever since, as a novice cataloguer, I came across a sixteenth-century binding containing multiple Humanist texts printed in different cities over the span of a decade. This was during a retro-cataloguing project at McGill University Library during my PhD, where my task was to create detailed bibliographic records in the online catalogue for books previously only tersely described in the card catalogue. To discover the phenomenon of early modern 'bound-withs' (in the local cataloguing parlance) was an eye- and



mind-opening experience. Having a background in literary studies, I was particularly intrigued by the figure of the reader of this volume and struck by how the reading of any one of the texts in the volume would have been affected by their chosen neighbours. To consider them as not only generic intertexts but as peritexts for one another in a particular reader's experience, opened tantalizing interpretative possibilities.



In short, I was hooked on the concept. Within the strictures of cataloguing however, the representation of this multifaceted volume felt flattened, compressed into a note. As I investigated how others dealt with describing such cases, it became clear that the representation of Sammelbände, in their material and bibliographic complexity, has posed difficulty to bibliographers for centuries. One might say that they are a puzzle repeatedly solved anew, each time in accordance with the specific intentions and needs of the situation. This was evident for example in my study of Prosper Marchand's

bibliographic experimentations in the *Catalogus librorum bibliothecae Faultrier* (1709), with multiple entries referring to the same item in different sections of the catalogue. In a very different context, the puzzle is approached in a variety of ways when Sammelbände are digitised and described today, as in my current work with the Fagel Collection and its famed pamphlet Sammelbände. The tension lies in the need to make the contents findable, which typically requires focus on the author, title, subject matter, to the detriment of the material context which makes that copy a richer resource through which to study the past.

Through participation in the Sammelband 15-16 network, I continue to explore the creation and use of Sammelbände from the early modern period through the eighteenth century, and to consider the question of their representation in catalogues both historic and digital.

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BARCELONA UNIVERSITY LIBRARY

ONE-DAY SAMMELBAND WORKSHOP

21 OCTOBER 2024

The next event organised by the Sammelband 15-16 project group will be held in Barcelona on 21 October 2024. Unlike previous events, this will be a shorter format with a single day devoted to a hands-on practical workshop in the rare books section of the *Centro de Recursos para el Aprendizaje y la Investigación* (CRAI) of the University of Barcelona.

Funded by a 'Projet Ambition Internationale' of the *Auvergne-Rhône-Alpes Region* to promote international cooperation between the region and Catalunya, with additional financing from the Centre Gabriel Naudé of Enssib, the workshop

is organised with Pedro Rueda Ramírez and Marina Ruiz Fargas of the university of Barcelona.

The library houses the richest collection of sixteenth-century books in Spain with more than 17,350 known copies. The goal of the workshop will be to examine local bindings, especially those of Sammelbände containing Lyon items—a very common occurrence as Barcelona was a major market for Lyon publishers in the Renaissance.

The workshop will take place in the *Biblioteca de Fons Antic* of the University Library.



La Région
Auvergne-Rhône-Alpes

FURTHER DATES OF FORTHCOMING EVENTS FOR YOUR DIARY

10-12 April 2025

Biblioteca Guarneriana in San Daniele del Friuli, Italy.

October 2025

University of Cyprus, Nicosia.



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SAMMELBAND 15-16
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THE SAMMELBAND 15-16 PROJECT

Sammelband 15-16 is a project that studies the creation and use of Sammelbände in fifteenth- and sixteenth-century Europe. The extraordinary initial development of the printing industry has been carefully charted and analysed. But many aspects of the volumes created as a result of this proliferation of printed texts are yet to be investigated.

The Sammelbände are a case in point. The works produced in the printer's workshop were not automatically encased in a publisher's binding. The choice of a binding, its quality and characteristics, were generally determined by the owner. The result was a great variety in bindings that, even in the simplest of cases, represented a substantial proportion of the cost of book acquisition. This encouraged the fashioning of volumes that contained not just one work, but different texts gathered and bound together, volumes which are generally known by the German term, Sammelband.

These volumes are one of the most striking features of the fifteenth- and sixteenth-century book world yet their characteristics have not been the subject of detailed analysis. As a result, despite their ubiquity even today, scholars have little understanding of these volumes. This project seeks to understand the steps that led to their creation and their use in fifteenth- and sixteenth-century Europe.

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